THE

Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No. 3 *Tuesday, Nov.* 6, 1821. *Price* 1*d.*

COVENT GARDEN.

We presume (or rather hope) that the entertainments last night selected at this House were chosen in consideration of the numerous school-boys and mechanics who were yesterday enjoying in idleness the anniversary of the Guy Faux plot—by the bye what an opportunity escaped the vigilant perceptions of Managers, in permitting the *grand ceremony* of *chairing* and *burning* that *immortal character* to be *monopolized* by the *youthful rabble!* though policy on one side dictated probably this inattention to so important a consideration of taste and interest, as an encroachment upon so ancient a privilege might have met with severe reprisals from the offended parties, who went, yesterday, through rehearsals quite sufficient to qualify them, without further drilling, for the characters they are to sustain in the approaching spectacle of *The King's Visit to Dublin.* *The Exile* and *The Warlock of the Glen* were last night the amusements offered at *Covent Garden.* This, from the laudable spirit evinced by the Managers at the *commencement* of the campaign, we are indeed surprised at. The repetition of the Exile may be consistent with their interest, or rather with the present laws of Theatrical policy; but in the names of decency and taste, why exclude from the Theatre all sensible beings (who would willingly beguile a few hours in *rational* amusements) by the joint and only performances of *The Exile* and *The Warlock of the Glen*? the latter an absurd mixture of Melo Dramatic trash. The Bills have hitherto endeavoured to present a luring aspect, by uniting *The Exile* with after-pieces possessing *some* claims to common sense and taste, and such a dereliction as the present we would willingly ascribe to no other cause than that which we have assigned at the commencement of this article. We seriously advise Mrs. Tennant, to relinquish the profession she has chosen: she has not capabilities of voice to sustain in a theatre like Covent Garden the first or even second line of singing characters, and much study would be requisite ere as a stationary *actress*, she will be, in the latter capacity, tolerated by a London

Audience; her faults in this line are perhaps not more numerous than those generally evinced by novices (presuming that she is one)—an entire ignorance of all the qualifications necessary for the Stage; and though a few years experience might enable her to assume them, yet towards attaining any *distinction* in the line she has chosen in the profession, she has, we fear, vocal impediments.

DRURY LANE.

Last Night a "New Musical Comedy in two Acts," entitled Maid or Wife, or *The Deceiver Deceived*, was performed here for the first time, and was received with the greatest approbation.

It has a *French* air about it—light, and agreeable, and not over *moral*. The *Plot* is as follows: a *Sir George* (somebody) is at his Country seat, and his lady absent on a visit. Sir George is intended to be represented as a compound being, made up of *conjugal fondness* and *libertinism*. He studies *Crockenthorpe* on conjugal fidelity, and runs after the village girls, by turns. One of those rural damsels has particularly smitten him, and he communicates to his valet *Ready*, his resolution to go in search of her, *merely* for the purpose of obtaining her to wait on his lady, and directs the servants in the mean-time to obey *Ready*, who having been his master's confident in his intrigues, has an annuity of £50. settled on him by *Sir George*, to be paid so long as he is unmarried. It happens, however, that the Valet has privately married *Fanny*, the very lass his master is in pursuit of. This discovery is very embarrassing to poor *Ready*, who wishes to keep his annuity and his wife whole and entire. The amorous knight goes through the first steps towards seducing the simple girl, but is constantly foiled and *deceived* by the ingenuity of his Valet, who at length recals her *Ladyship* by express, and the discovery of Sir George's infidelity is only prevented by the discovery of *Ready's* marriage, which relieves Sir George from *his* embarrassment, and he, therefore, rewards *Ready* by promoting him to be his Steward, and *Fanny* is thus retained in the family to the great delight of Sir George.

Mr. Elliston as *Sir George*, was animated.

Mr. Harley as *Ready*, bustled and fidgeted with effect.

Miss Copeland, who made her debut on these boards as *Fanny*, was a sweet simple Country girl, with a voice not unlike Mrs. Liston's: she met with great applause, and was encored in the song, describing her Courtship. At the conclusion of the piece, when Miss Smithson, who was Sir George's interesting Lady, says of *Fanny* on her becoming a member of her household, thas she is sure "she will become a favorite of every one in this House" the concurrence of the audience was expressed in the most flattering and decided manner. We may, therefore, congratulate Miss *Copeland* on her becoming a permanent member of the Drury Lane Company, in which she will sustain simple or rural characters in a very superior manner.

Madame Vestris made her first appearance this season as *Don Giovanni*, and was received with much approbation.

Published by C. Harris, 25, Bow Street, and may be had of all Newsmen.
Printed by E. Thomas, Denmark-Court, Exeter-'Change.

Theatre Royal, Covent Garden.

This Evening will be performed Goldsmith's Comedy of

She Stoops to Conquer.

Sir C Marlow.....Mr. CHAPMAN,
Young Marlow..... Mr. JONES,
Hardcastle..... Mr. FAWCETT,
Hastings..... Mr. ABBOTT,
Tony Lumpkin..... Mr. LISTON,
Diggory Mr Barnes, Roger Mr Mears, Thomas Mr Williams, Dick Mr Heath,
Landlord Mr Atkins, Bearward Mr Crumpton,
Slang Mr Norris, Jeremy Mr Louis, Groom Mr Ryals

Mrs Hardcastle..... Mrs. DAVENPORT,
Miss Neville..... Miss FOOTE,
Miss Hardcastle..... Mrs. CHATTERLEY,
(Being her first appearance on this stage)

To conclude with the Musical Farce of

Brother and Sister.

Don Christoval de Tormes, Mr. FAWCETT.
Don Sylvio de Flores, Mr. DURUSET. Pacheco, Mr. LISTON.
Bartolo, Mr. BLANCHARD.
Donna Isidora, Miss HALLANDE. Rosanthe, Miss LOVE.
Donna Camilla, Miss E. GREEN.
Agatha, Mrs. LISTON.

On Wednesday the EXILE, after which the Melo-drama of THE BLIND BOY

On Thursday, THE EXILE.

On Friday, the Play of THE STRANGER. The Stranger, Mr. Young. Mrs. Haller, by Miss Bakewell, (her first appearance on this Stage.)

On Saturday, the EXILE, after which, first time, a New Farce, called THE VENISON PASTY.

Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Drury Lane.

Acted but Once.

This Evening will be Performed a New Musical Comedy in 2 Acts, called,

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by

Mr. ELLISTON, Mr. HARLEY.

Miss SMITHSON, and Miss COPELAND

Being her 2nd apperance on this Stage.

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT

In which will be given a New Comic Song,

"*The King and the Coronation, Old England and the People.*"

By Mr. Knight, with a New Overture composed by Mr. T.Cooke

To conclude with the Farce of

Past Ten o'Clock.

Sir Peter Punctual, Mr. HUGHES, Old Snaps, Mr. GATTIE,

Young Snaps, Mr. VINING, Captain Wildfire, Mr. BARNARD,

Harry Punctual, Mr. PENLEY, (his first appearance this season)

Dozey, Mr. MUNDEN, Corporal Squib, Mr. W. WILLIAMS,

Bantam, Mr. KNIGHT.

Lucy Mrs. EDWIN, Nancy, Mrs. ORGER,

Silence, Mrs. HARLOWE.

To-morrow, Folly as it Flies, Peter Post Obit, Mr. Munden, with the Coronation, and Giovanni in London,

On Thursday, Maid or Wife, with the Coronation, and Who's Who?

On Friday, Folly as it Flies, with the Coronation.

On Saturday will be produced a new Comedy, called Lost Life.

On Monday, Mr. Kean will re-appear as Richard the Third.

Doors will be open at half-past 6, and the Play to begin at 7.

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